

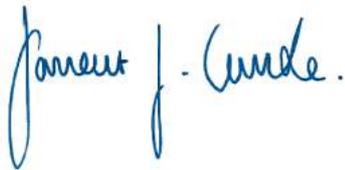
Welcome to the nineties!

Dear Sir or Madam,

Welcome to nineties berlin! The following press kit will equip you with all essential information and is an invitation: Get an impression of the multimedia exhibition, talk with the creators, be curious, ask us questions.

I am happily your contact for interviews with the curators and managing directors.

Sincerely,



Vanessa Jasmin Lemke

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ausstellung alte münze
molkenmarkt 2
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berliner sparkasse
IBAN: DE86 1005 0000 0190 7057 44
BIC: BELADEVXXX

Numbers and facts

Address:

nineties berlin, Alte Münze, Molkenmarkt 2, 10179 Berlin-Mitte

Opening hours:

Monday through Sunday, 10 a.m.-8 p.m.
No day off

Ticket prices (special summer prices):

At the door

Adults: 9.80 €

Reduced: 6.00 € (children aged 13 and older, schoolchildren, students, apprentices, recipients of unemployment benefit ALG-2, severely disabled persons)

Children younger than 13: free of charge

Online

Adults: 8.90 €

Reduced: 5.40 € (children aged 13 and older, schoolchildren, students, apprentices, recipients of unemployment benefit ALG-2, severely disabled persons)

Children younger than 13: free of charge

Groups of 10 or more people: 6.50 € per ticket

School groups of 10 or more people: 4.50 € per ticket

Website:

www.nineties.berlin

Social Media:



<https://www.instagram.com/ninetiesberlin/>



<https://www.facebook.com/ninetiesberlin>



<https://twitter.com/ninetiesberlin>

Operator:

DDR Kultur UG, Karl-Liebknecht-Str. 1, 10178 Berlin-Mitte

Funding:

Privately funded, no state subsidies or outside funding

Managing directors:

Quirin Graf Adelman von Adelmansfelden

Gordon Freiherr von Godin

Curators:

Michael Geithner ("Berlin Heads")

Jörn Kleinhardt ("Lost Berlin")

Sören Marotz ("Feel the Wall")

Dr. Stefan Wolle ("Fear the Wall")

Creative director und project manager:

Matthias Kaminsky (exhibition design and architecture)

Area of the whole exhibition:

1500 m²

Number of exhibition rooms:

6 as well as a room for temporary exhibitions (starting 2019), additionally the exhibition shop "Shop the Nineties"

"Heartbeat of Berlin" – Technical data:

Sound system with 2,000 watts

"Berlin Island" – Technical data:

Video projector: 70,000 ANSI lumens (7x10,000)

Resolution: 8,400,000 pixels (1000x8400)

Sound: 5,000 watts

"Berlin Island" – Size of the 270-degree screen projection:

55 m long, 5.20 m high, 286 m²

"Berlin Heads" – Number of interviewed contemporary witnesses:

14 (more planned) on 55 inch screens, 4K-resolution

"Feel the Wall" – Berlin Wall segents:

12 standing

"Fear the Wall" – Number of Kalashnikov models:

140

Languages in the exhibition:

English and German

Partners:

Astronaut (film production of the 270-degree projection)

heddi electronic GmbH Museumstechnik (technology)

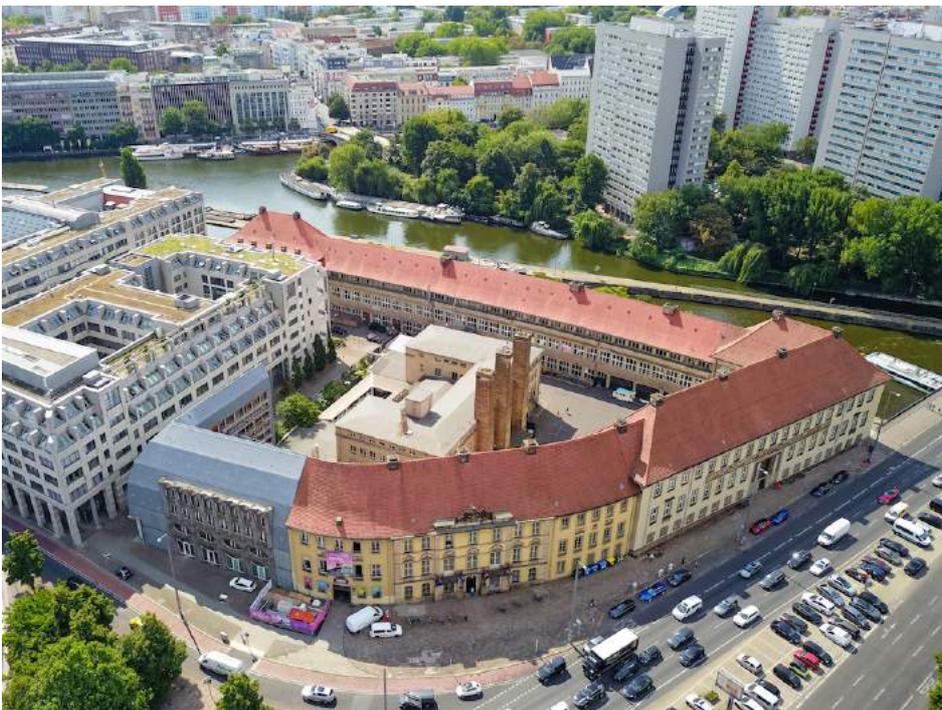
K-Support (exhibition construction, exhibition technology)

Stefan Schilling und Gustav Sonntag (design of "Lost Berlin")

Place: The Alte Münze
Alte Münze – Free Zone . Culture . Events

Website: <http://alte-muenze-berlin.de>

The Alte Münze is a former state mint located in Berlin-Mitte on the banks of the Spree. The building complex is situated in one of the oldest historic areas in the capital and has been protected under heritage conservation since the 1980s. From the 1930s onward, coins of various currencies were minted here, including the Reichsmark, the East German currency, the Deutsche Mark and the Euro. The state mint ceased production at the turn of the year 2005/2006, and Projekt030 GmbH revived the space in 2009. Since then, the Alte Münze has become the home of an interdisciplinary community and a symbol of successful cultural repurposing of historic urban spaces.



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Guide bot

The guide bot, developed exclusively for nineties berlin and free of charge, is a deepening information level on the visitor's own smartphone. It gives access to more than 200 additional informational texts about the exhibition and installations in German and English as well as pictures. Thus, it is possible for visitors to set their own priorities and discover the exhibition independently. They can use their cell phones and decide on their own what content interests them and in how much detail they would like to learn about the individual subject areas.

In each room, visitors find numbers on the walls and the installations. With the free Wi-Fi, they can access the bot on the website www.nineties.berlin/bot and enter the appropriate number. They receive the answer on their smartphone like an automatic chat and learn more about the content of the exhibition.

In the room "Fear the Wall", they can expect short biographies and portraits of the victims of the Berlin Wall. In "Berlin Heads", visitors can get to know key figures of the 90s, and in "Lost Berlin", they can discover the Berlin club scene.



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Exhibition: What is nineties berlin about?

nineties berlin takes visitors back to the Berlin of the nineties and gives them a unique experience of the myth of “Berlin“.

Discover history

Interest in Berlin and its history is unabated – nineties berlin provides insights into a chapter of recent history: the time directly after the triumph over German division. The exhibition is perfectly suited for people with all kinds of prior knowledge because of the diverse design and the various levels of information depth. The guide bot, developed exclusively for nineties berlin, gives visitors access to many informational texts and historical pictures on their own smartphones and is an integral component of the exhibition’s concept.

Discover Berlin

The exhibition shows the decade after the fall of the Berlin Wall when Berliners and people from all over the world used newly free spaces, when a unique club culture developed, and when life in the once divided city changed rapidly. Visitors are immersed in the turbulent city life and learn how Berlin developed into what it is today: a vibrant party city, the center of German politics, a creative metropolis.

Discover the multimedia

nineties berlin makes use of numerous multimedia installations to offer visitors an impressive exhibition experience and to tell them the unique story of the 90s in Berlin. A 286 m² film screen, 14 pillars with interviews with contemporary witnesses, and much more have been developed exclusively for nineties berlin and complement the installations in addition to classic museum information texts.

Quirin Graf Adelman von Adelmansfelden, managing director of nineties berlin (managing director of DDR Museum):

“The questions about what happened in Berlin after the Wall fell and how everyday life was completely realigned, both spatially and personally, have never been answered in the manner that nineties berlin considers them. With the Alte Münze, the opportunity presented itself to tell this story with modern exhibition techniques.“

“nineties berlin offers new insights into the development of the city, politics and society in the Berlin of the 90s and shows how the utilized free spaces lead to historically unique movements. But it also shows us that we pointlessly restrict these creative freedoms again today.“

Gordon Freiherr von Godin, managing director of nineties berlin (managing director and director of DDR Museum):

“nineties berlin in the Alte Münze offers us, the exhibition makers, a breadth of space to think about and experience content in a completely new way. Unfortunately, finding fitting spaces for creative projects is a challenge in the heart of Berlin today.“

“nineties berlin gives insights into recent contemporary history that many can still remember well. How were these alternative forms of art and culture possible? How did people take these free spaces for themselves? What political, economic and regional problems existed in Berlin during this time? The exhibition offers these answers and many more.“

Matthias Kaminsky, creative director und project manager:

“I had the privilege to experience the 90s in Berlin personally. I was 20 years old when the Wall fell. That time shaped Berlin and lastingly made it a world-famous brand. nineties berlin should show visitors the developments of the time, but also the fun people had, and help them on their search for the real, legendary Berlin.“

Historical context

The 1990s were a time of turbulent change in Germany and throughout the world as the Cold War came to an end and new systems were established. For Germany, this included the process of reunification.

After World War II, Germany was divided between the Allied powers into four occupation zones, and the former capital Berlin was also divided into four sectors. The American, British and French sectors became West Berlin, a part of the western Federal Republic of Germany, while the Soviet sector became East Berlin, the capital of the eastern German Democratic Republic (GDR). The GDR was a dictatorship controlled by the Socialist Unity Party of Germany (SED). The Berlin Wall, built by the GDR in 1961, divided the city for 28 of the 41 years that Germany was two separate states. In the late 1980s, opposition to the SED system grew stronger and more vocal, resulting in mass demonstrations and other nonviolent initiatives that are now known as the Peaceful Revolution. On November 9, 1989, the Wall fell, and the border between East and West was opened.

The fall of the Berlin Wall signaled the end of one era and the beginning of another. The two German states began the reunification process, culminating on October 3, 1990. The confusion of this time brought increased freedom for subcultures as well as new political issues, all of which shaped the legendary Berlin that is captured in the exhibition.

Structure of the exhibition and curator quotes

Room 1: “Heartbeat of Berlin“ (12 m²)

The dark entry tunnel is reminiscent of a long club entrance and puts visitors in the right mood for nineties berlin. The deep basses are not just heard, but also felt. They are symbolic for Berlin’s heartbeat and impressively arouse curiosity about the exhibition.

Room 2: “Berlin Island“ (410 m²)

270 degrees, 55 meters long, 5.20 meters high: The film draws visitors into the theme of the 90s in Berlin. Larger, louder and more overwhelming than expected, the visitors are in the middle of the happenings. They find themselves in the night the Wall fell, marvel at the wrapped Reichstag and experience the Love Parade a moment later. Original photos and video recordings as well as the soundtrack to the decade invite visitors to go on an expedition on the model of the “divided island“ Berlin, to cross borders and experience something new. There, visitors also find photos taken by GDR border troops in 1988 and 1989 from the Berlin Wall. They document the actual state of the barriers around West Berlin at the time, showing the Wall strip between the so-called “Border Wall 75“ (the actual Wall) and the “Hinterland wall“, the outer limit of the death strip. nineties berlin presents 13 points along the death strip between East and West, almost none of which are now reminiscent of the situation before 1989.



© nineties berlin, Berlin 2019

Room 3: “Berlin Heads“ (207 m²)

With the fall of the Berlin Wall on November 9, 1989, free spaces emerged in the formerly divided city that were used by people from East, West, and all over the world. Thirteen interviews with contemporary witnesses (more planned) await visitors on larger than life-sized video columns. They all get a chance to speak, and all lend nineties berlin a special historical object to illustrate their stories. The integrated directional speakers make it possible to move freely between the different key players. Each film is divided into various themes so that visitors can decide individually which topics they would like to prioritize.



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Michael Geithner, curator of the room “Berlin Heads“:

“The visitors experience, like in a giant puzzle, a new and many-layered picture of Berlin. Through the personal voices, the 90s become as tangible as if you were there yourself. Perspectives from West and East are equally represented.“

“The 90s are over and will not come back. The contemporary witnesses are like time travelers from a distant century. They speak to us and give us an impression of what Berlin used to be, which it has to take a stand for today and in the future. In the end, they are all connected by their love (and hate) for the city.“

“Berlin has an identity problem: It is no longer poor, and it is no longer sexy, either. For many years, the city was shaped by the low cost of living, the colorful alternative scene and the parties in unusual places. All of that hardly exists anymore, and what still does exist, must fight to survive.“

Room 4: “Feel the Wall“ (325 m²)

The triumph of the Peaceful Revolution over the SED dictatorship was a success that became visible worldwide on the day the Wall fell. The symbol of a dictatorship was now conquered by people and wall peckers from East and West. Visitors can imitate them and climb to the top of original Wall segments, take pictures on the Wall, and experience this structure of division up close. They learn what led up to the construction of the Wall, what happened to the Wall after 1989, and why pieces of the Wall are found in so few locations in Berlin today.

A large 270 degree aerial photo of Berlin offers more information about political, social and structural changes of the city after the fall of the Wall. 36 texts are linked to exemplary locations on the map and deal with topics such as the cooperation between the East and West Berlin police until October 1990, the illegal cigarette trade, the Turkish as well as Jewish community or gentrification.



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Sören Marotz, curator of the room “Feel the Wall“:

“Berlin had been the hot spot of the East-West conflict since 1945. Without understanding this specific situation, the development in the 90s would not have been possible. It is therefore imperative to make the Wall, in its complexity and full size, tangible for the visitors.“

“The Wall was and is the symbol of the German division, while the Peaceful Revolution and the fall of the Wall in 1989 became symbols of the triumph over the SED dictatorship.“

“Looking up at the Wall, but also down from the Wall, leaves behind a lasting impression. The observation platforms with a view over the Wall into East Berlin were our historical inspiration. These were an attraction for all visitors to West Berlin in the 28 years when the Wall stood.“

Room 5: “Fear the Wall“ (60 m²)

Between 1961 and 1989, 140 people died at the Berlin Wall. But the number alone means little. On the wall of memory, every victim gets back their name and their biography that was violently ended by the commands of the GDR government officials. Not all of the dead found their end in the hail of bullets from machine guns. Many drowned in the border waters, others fell to their deaths. But behind every case stood the direct threat that lay in the barrels of the Kalashnikovs. In our installation, the weapons stand as a symbol of the inhumanity of the Wall.



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Dr. Stefan Wolle, curator of the room “Fear the Wall“:

“The Kalashnikov is the given symbol for the Wall. Despite certain slackening in daily life, the GDR was forced to prevent people from running away. Barriers were only effective when the attempt to overcome them was connected with the threat of death.“

“Many people, especially the relatives of the victims, were outraged at the lenient punishments for the “Wall murderers“. Normally, the shooters only received juvenile sentences of one to two years on probation. Nonetheless, others spoke of “victor’s justice“ that created retroactive laws.“

“The people who were mainly guilty for the deaths on the Wall were not the soldiers at the bottom of the chain of command, but rather the members of the decision-making bodies of the GDR. We also portray those border soldiers who died while carrying out their duties.“

“The list of names and the short biographies give the dead their individuality back. Statistics become humans whose fates were shattered on the Wall.“

“Abstract knowledge about the Wall becomes living reality by examining the completely different fates. We hope to be able to pass this message on to the visitors of nineties berlin.”

Room 6: “Lost Berlin“ (162 m²)

The centers of the Berlin underground and techno movement are hidden in the labyrinth and are symbols of a now worldwide renowned Berlin music and club culture. At six media stations, touch screens and original music invite visitors to the techno club “Tresor“ in a former steel chamber of the department store “Wertheim“, the art house “Tacheles“, which was a hotspot of the alternative art scene until 2012, or the “IM Eimer“, which was founded in 1990 in a squatted building in East Berlin. Information about the institutions and pictures from the time deepen and contextualize the impressions, giving information about the youth radio broadcaster “Jugendradio DT64“, which was already popular in the GDR and through which the host Marusha quickly became a star in the early 90s, and about the techno magazine “Frontpage“. The “Tekknozid“ parties, which were known for their especially hard electronic sounds, also play a role in the labyrinth.

A special highlight: the structural development of the institutions’ direct vicinity and their neighborhood can be observed in the 90s, 2000s and today from a bird’s eye view on digital maps. Visitors see in time lapse how Berlin continually grew into a European metropolis. At the end of the labyrinth, which was designed by the artists Stefan Schilling and Gustav Sonntag, an interactive sound machine with all of the Love Parade anthems waits in a mirrored room and lets visitors become DJs themselves.



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Jörn Kleinhardt, curator of the room “Lost Berlin“:

“The Love Parade in Berlin stood for open-mindedness, tolerance, youth culture and lived freedom. Berlin experienced an image change from the gray mouse to a party metropolis. The city was divided in people’s minds into the early 90s. Suddenly, Berlin was colorful, young and stylish.“

“Locations like the “Tresor“, the “Eimer“ and the “Tacheles“ are typical of Berlin! Today, only the “Tresor“ is left, but at a different place. Gentrification, political decisions and differences of opinion led to the disappearance of these places.“

“Art in Berlin is more honest, more raw and more down to earth than anywhere else. The artists Stefan Schilling and Gustav Sonntag lived and worked in the “Tacheles“. Their paintings bring along authenticity for the time and the place. They convey that on the walls of nineties berlin.“

“Shop the Nineties“ (130 m²)

Loud neon, grinning smilies, booming techno – the 90s in Berlin were colorful, free and unique. Those who want to refresh their own memories find over 2,000 icons and symbols of this special decade at “Shop the Nineties“. Some are well-known, some will be surprising. Above the visitors’ heads hangs a special dragon head that is also the last object of nineties berlin. The original dragon head, which once breathed fire, accompanied the internationally celebrated German band Rammstein around the world on their “Sehnsucht“ tour in 1997.



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Contemporary witnesses: “Berlin Heads“

Taner Bahar: Bahar was born in West Berlin in 1973. He was a member of the hip hop group Islamic Force, with whom he released two albums as a DJ. For a short time, he was a member of the hip hop group Cartel, which primarily became famous in Turkey.

Object: Vinyl record by Islamic Force “The Whole World Is Your Home“ (1993)

Marcus Becker: Graduate engineer Marcus Becker was born in Berlin in 1966, studied civil engineering in Leipzig and has worked at Kondor Wessels since finishing his degree. In 2000, Becker became the managing director of Kondor Wessels Bouw Berlin GmbH.

Objects: Songbook and entry ticket for the “BAu HUmor“ carnival (1989)

Ben de Biel: Benjamin Biel came to Berlin as a photographer after the fall of the Wall. His pictures of Berlin in the early 90s are historic documents. He was active as a club owner and event organizer and worked in the club “Ständige Vertretung“ at the art house “Tacheles“, in the squatted building “Eimer“ and in the club “Maria am Ostbahnhof“.

Object: Single-lens reflex camera Nikon “F2“

Michael Cullen: In the early 70s, Cullen had the idea to wrap the Reichstag building and worked with Christo und Jeanne-Claude on the implementation. As a result, he was also a historical advisor for the renovation of the Reichstag in the mid-90s and campaigned for the construction of the glass dome.

Objects: Diverse objects related to the wrapping of the Reichstag: piece of polypropylene fabric (1995), letter from Christo and Jeanne-Claude to Michael Cullen (1971), calling card with Christo’s original signature (1995)

Sven Friedrich: Friedrich, who grew up in Berlin-Mitte, came into contact with subcultures early on and had many friends in the punk scene. Through friends in the football scene, he became a fan of BFC and is faithful to the club until today. After the fall of the Wall, he opened his first clothing store for football fans, called “Hoolywood“.

Objects: “FC Berlin“ T-shirt (1990), T-shirt from Sven Friedrich’s shop “Hoolywood“ with the slogan he created, “Marxismus-Hooliganismus“ (1991)

Dr. Gregor Gysi: Gysi was born in 1948 in East Berlin. He studied law and worked as one of only 600 lawyers in the GDR. He defended civil rights activists and well-known dissidents. Later politically active himself, he was elected as the chairman of the SED in December 1989. After Reunification, he continued to work as a lawyer for many years. Since the 90s, he has also worked in the political opposition.

Objects: Newspapers “Neues Deutschland“ (October 3, 1990) and “B.Z. am Abend“ (October 27, 1990) with articles about Gysi

Inga Humpe: Humpe has been an icon of German pop music for decades. She has worked with her sister Annette Humpe, among others. In 1983, she landed her first number 1 in the German and Austrian charts with the band DÖF (Deutsch-Österreichisches Feingefühl).

Object: Love Parade T-shirt for promotion purposes "Botschafter der Liebe" ("Ambassador of Love")

Andreas Jeromin: Jeromin came into conflict with the law in the GDR and sat in prison for 14 months for painting public surfaces. In the early 90s, he squatted a building in Berlin-Mitte and worked there on the pirate radio station "Pi". He is one of the few former squatters who successfully transitioned from squatting a building to living in the same place legally until the present.

Object: Homemade radio station, used for the pirate station "Pi-Radio"

Kai-Uwe Kohlschmidt: Kohlschmidt was born in Leipzig in 1968 and later moved with his family to Cottbus, where he went to school and completed his musician training at the Konservatorium Cottbus. Since 1982, he has been the singer of the punk band Sandow, with which he regularly toured through the GDR. They celebrated great success in 1988 with the song "Born in the GDR".

Objects: GDR military identification card and dog tag (1986)

Christian "Flake" Lorenz: Lorenz grew up in the East-Berlin discovered his passion for music early. However, he did not only play the electric piano, the keyboard as well as the organ, but also sang in several bands. Flake enjoyed first great successes with the band Feeling B. In 1994, he and Feeling B's guitarist Paul Landers joined the band Rammstein who released their first record "Herzeleid" ("Heartache") in 1995.

Objects: Casio Keyboard (early 1980s), autobiography "Der Tastenficker" (2015)

Danielle de Picciotto: De Picciotto came from New York to Berlin in the late 80s. She founded the Love Parade in 1989 with her then-partner Matthias Roeingh, aka Dr. Motte. As a fashion designer, gallery owner, painter and musician, she traveled the world on assignment from the Goethe-Institut in the 90s.

Objects: Flyer "Moon Dance Show" (May 25, 1989), photo in flyer "Variété im Quartier" (August 29, 1990), "Frontpage" cover (2/95)

Andreas Schlüter: Schlüter has been a police officer on patrol in Prenzlauer Berg for over 30 years. In 1987, he came to the Volkspolizei in East Berlin and was trained as a dog handler. In the months leading up to Reunification, he was deployed repeatedly in confrontations with neo-Nazis and hooligans.

Object: Chain for his police dog (1990), foot of this dog

Dr. Stefan Wolle: Wolle was born in Halle/Saale in 1950 and studied history at the Humboldt-Universität zu Berlin, from which he was

expelled in 1972 for political reasons. Since the fall of the Wall, he has worked at diverse institutions dealing with the history of the GDR.

Object: Pass for members of the citizens' committee (repurposed Stasi identification card, also called a "Klappfix") (1990)

Westbam: Westbam, aka Maximilian Lenz, started his DJ career in 1983 in his hometown Münster. He was one of the first German DJs to be booked internationally and has become famous worldwide. Starting in 1997, he annually contributed the title track of the Love Parade.

Object: Record case from the 90s

Design of “Lost Berlin“

The artists Stefan Schilling and Gustav Sonntag exclusively designed the labyrinth “Lost Berlin“ at nineties berlin. Both have deep ties to the art house “Tacheles“: they lived and worked there for years.

Stefan Schilling, who is originally from Erfurt, moved to Berlin in 1991 and had a studio starting that year in the “Tacheles“. He was one of the people responsible for the music program in the house’s Café Zapata and organized exhibitions. His son Gustav was born into the Berlin art scene and painted pictures in the “Tacheles“ as a small child.

Schilling’s und Sonntag’s artwork at nineties berlin is composed of graffiti, painted pictures, and writings. The paths to each of the six media stations are specially tailored to the institutions. While Stefan Schilling attended to the art house “Tacheles“, the club “Eimer“ and the youth radio broadcaster “Jugendradio DT642“, Gustav Sonntag was responsible for the design of the labyrinth around the stations for the “Frontpage“, the club “Tresor“ and the “Tekknozid“ parties. Nevertheless, the two were able to artistically connect the institutions and reinterpret images from the 90s, thereby creating a common thread that runs through the whole room.

Temporary Exhibition “Dr. Mottes Loveparade“ (July 1, 2019 until January 31, 2020)

For the 30th anniversary of the mass phenomenon, the inventor of the Loveparade **Dr. Motte gives personal insights into the extraordinary history of the Berlin parades in cooperation with the nineties berlin curator Michael Geithner**. The curators show that the idea of uniting all people in diversity with electronic music is still present in Berlin today. The special exhibition will be part of the permanent exhibition nineties berlin until January 31, 2020.

On July 1, 1989, a group of 150 people danced to Acid House on West Berlin's Kurfürstendamm. The Loveparade was born and the number of participants reached its peak in 1999: **“At the first Loveparade we did what we wanted to do. We danced to electronic music for a better world. That's why 1.5 million people came together in Berlin 10 years later. I think we shaped a special time and generation with it,”** says Dr. Motte. Over the years, however, the problems had grown. In 2001, the event was denied status as a demonstration and its funding became increasingly difficult. Finally, the rights to the brand “Loveparade“ were sold.

The curator Michael Geithner says: **“Much has been written, said and decided about the Loveparade. But until today there is still controversy about how (un-)political hundreds of thousands of people dancing peacefully on the streets can be“**.

As part of the Long Night of Museums on August 31, 2019, nineties berlin dedicates the entire program to the Loveparade. In addition to curator tours through the special exhibition, visitors can create their own Loveparade shirt with DruckbarWedding and take a souvenir photo with Dr. Motte himself. The well-known photographer Alfred Steffen presents his portraits of Loveparade participants from 1996 in an exclusive photo exhibition on the panoramic screen. A special highlight: Dr. Motte will play a DJ set in the exhibition this evening.

The facts:

- **Title:** Dr. Mottes Loveparade
- **Duration:** July 1, 2019 to January 31, 2020
- **Venue:** special exhibition space at nineties berlin, Alte Münze, Molkenmarkt 2, 10179 Berlin
- **Curators:** Michael Geithner and Dr. Motte
- **Admission:** included in the ticket to the permanent exhibition nineties berlin (8.90 euros, 6 euros reduced)

nineties berlin

alte münze
multimedia
exhibition

- **Installations:** video column with Dr. Motte interview, photo and video installation with original recordings from 1989 to 2003, blacklight tunnel, original objects, videos and memorabilia, “Dr. Motte’s desk“ with mixing console, computer and many other objects to discover, projection with Alfred Steffen’s portraits of Loveparade participants 1996
- **Information texts:** over 60 texts in German and English in the Guide Bot (digital exhibition guide)



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